

Youth

JULY 9, 1961

Meet Patty Duke

Lesson in water skiing

Trying too hard to be liked

Youth

July 9, 1961

Volume 12 Number 14

Editor:

Herman C. Ahrens, Jr.

Editorial Assistant:

Betty J. Warner

Art Consultant:

Charles Newton

Editorial Address:

Room 306

1505 Race St.

Philadelphia 2, Pa.

YOUTH magazine is prepared for the young people of the United Church of Christ (Congregational Christian Churches and Evangelical and Reformed Church). Published biweekly throughout the year by The Christian Education Press and The Pilgrim Press. *Publication office:* 1720 Chouteau Avenue, St. Louis 3, Missouri. Second class postage paid at Philadelphia, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

Subscription rates: Single subscriptions, \$3.00 a year. For group rates write for order blank. Single copies, 15 cents each.

Subscription offices: Board of Christian Education and Publication, Room 210, 1505 Race Street, Philadelphia 2, Pennsylvania, and The Pilgrim Press, 14 Beacon Street, Boston 8, Massachusetts.





The Miracle Worker

THE story of Helen Keller is the miracle of a child suddenly struck deaf and blind at the age of 19 months and of her slow, hard but victorious fight to re-enter the world that had shut her out. Here is the story of a half-wild creature becoming a highly intelligent and sensitive citizen with a definite place in the history of our time. And the person who helped most to bring about this miracle was Annie Sullivan, Helen's teacher and life-long companion. Their story is now being filmed. Portraying the deaf and blind child is Patty Duke, who has starred for nearly two years in the prize-winning Broadway version of *The Miracle Worker*. ▶▶▶



a visit with Patty Duke



ONE of the best actresses on Broadway for the past two years could have lost her part at any time—if her grades dropped below a “B” average!

She’s 14-year-old Patty Duke, co-star of the Broadway hit, *The Miracle Worker*.

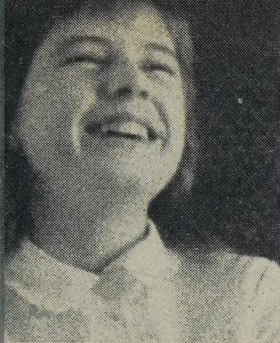
For 80 weeks, Patty amazed crowds and critics by the skill with which she became—on stage—a nine-year-old girl who had been both blind and deaf since her cradle days. Half a million people saw her kick, moan, claw, cry and fight as Teacher Annie Sullivan (co-star Anne Bancroft) tried to reach the soul buried inside this animal-like child.

This month Patty is involved in making the movie version of *The Miracle Worker*, and in the fall she’ll be the star of a new Broadway play. But when she left the stage on May 11, there was only one show left on Broadway which had been running longer than *The Miracle Worker* and that was *My Fair Lady*.

During those weeks, a lot had happened:

... The play had been awarded four “Tonys,” including one as “Best Play of the Year.”

... Patty, who started as a “featured” player, had been promoted to “lead” or “star” status alongside Anne Bancroft—and her name had been painted on the marquee outside.



*"In the live theater, you give something
to the audience, and they give you
something back. It's a kind of game.
Every audience is different. Each show differs."*

... She'd celebrated her 13th and 14th birthdays.
... More school children had seen the play than any other on Broadway
in recent years, coming by bus from as far as Baltimore.
... Tough newspaper drama critics had used words like "marvelous,"
"devastating" and "wonderfully touching" to describe Patty's acting.
... She'd been photographed and interviewed for such national maga-
zines as *Look*, *Time*, and *Coronet*, and her salary was measured in tens of
thousands of dollars.

What effect does all this have on a teenager? Does such fame and flattery
ring on a swelled head?

For the answer, we arranged a Tuesday evening interview with Patty
in the apartment of her manager-friends, Mr. and Mrs. John Ross. Patty's
brother, Raymond, met us at the door, offered coffee, and told us Patty
would be there soon. We recognized the chance to put our question to
the toughest kind of critic—an older brother.

Ray, who's 18 and a TV actor himself, didn't hesitate with his answer:
"Has all this fame affected her? No, not as far as I can tell. Everybody
changes from year to year as they grow up, but certainly being in the
play hasn't made Patty's head swell."

We were soon interrupted by the arrival of Patty, carrying a tiny Chi-
huahua dog and followed by Mr. and Mrs. Ross. ►►►

"My brother's acting got me interested"

Immediately, even during her polite and friendly "How do you do," we were struck by how tiny she was—even smaller here, it seemed, than on stage as the little wildcat who enlivens the stage of *The Miracle Worker*.

She seemed completely at ease, without being cocky, and soon put her visitors at ease, too. "Poor Bambi," she said, hugging the tiny dog. "She's just had a tooth pulled."

Mr. Ross—"Uncle John" to Patty—explained that they had just driven back from a weekend in Atlantic City. "Patty stayed in the water—and I do mean in the water—all day Monday and as long as possible today. We've been promising her this for two or three months now—a chance to get away. It's her first real vacation in a long time."

What kind of schedule, we asked Patty, does she have that allows so little free time?

"Well, there's the play—two and one-half hours every night, Tuesday through Saturday. And an afternoon performance on Wednesdays, Saturdays and Sundays. Then I go to school from 10 in the morning until 1 p. m. It's a special school for those of us who are in the theater. After school, I come to the Rosses to do homework, or go to Central Park to relax and play for a while. And on Tuesdays and Thursdays there are singing lessons in the afternoon."

What's this about keeping a "B" average to stay in the play?

"Well, the state issues us a permit to work in the theater, and they can take it away if we don't keep an 85 average. But I like school—especially history—and don't have too much trouble with it."

Don't an actor's irregular hours make it hard to do homework?

She smiled. "Our homework is posted on a bulletin board two weeks in advance. Of course, this is kind of a disadvantage if you're looking for an excuse for not having it done!"

Patty nodded as we asked a question which many theater-goers have pondered: "How can you go through the same play, night after night, week after week, and not get stale or worn-out?"

"We can do it because each show is really different. In the live theater, you give something to the audience, and they give you something back. For me it's kind of a game. Every audience is different, and so each show is different."

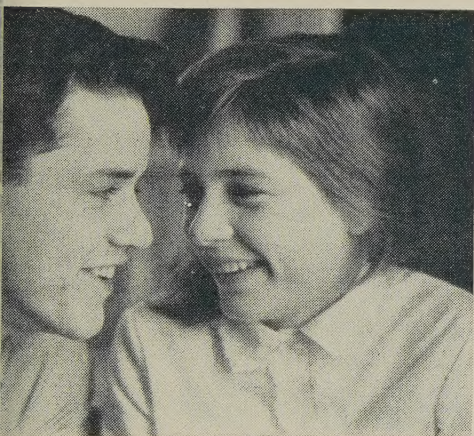
Her role in *The Miracle Worker* is a tough one; how did she get ready to play it?

"Well, we started more than a year before the audition, in hopes I

ould get the part. Mr. Ross first had me imagine what little Helen Keller was like at 18 months, before scarlet fever made her blind. She was very intelligent, an adventurous baby; she appreciated the smell and taste and sight of things."

Patty leaned forward. "But when she became ill, she was like an *animal*, trying to get out of a *cage*! I read a lot about Helen Keller, and we spent me trying to imagine what it must have been like. Then we went to work on being blind."

For days at a time, Patty said, she'd walk around the Ross apartment with her eyes closed. "Uncle John would put boxes in the way, or move furniture, and if I didn't move carefully I'd fall over them."



(Later, after Director Arthur Penn decided she should play the part with her eyes open, Patty spent hours practicing a fixed stare.)

"Then we worked at being deaf. I would try to sit through a conversation not paying any attention to what was being said. They'd come up behind me and offer me a glass of milk, trying to catch me, but I wasn't supposed to pay any attention."

All this work paid off.

Patty got the part in the play, written by William Gibson and directed by Arthur Penn. Gibson's script re-told the true story of the struggles of Annie Sullivan (herself just recovered from blindness) to release Helen from her dark cage.

The script showed how Annie's real battle turned out to be not with the physical handicaps, but with Helen's overindulgent parents who "babied" her. They are satisfied when the child learns simply to eat at the table without acting like an animal. Annie insists that if she could just get Helen to understand what a *word* can mean, she could communicate the whole world of ideas. Until Helen knows the *meaning* of a word, the handicaps for words would continue to be just a game to her.

Before each of her 640 performances, Patty spent time thinking herself into the position of that trapped girl. "It gets darker and darker," she

says, "until Annie teaches me to love and leads me back into the light again."

The teaching process in the play isn't all sweetness and light. Anna Sullivan locks the family out of the house and determines to teach Helen some discipline. The resulting fight has been described by a Philadelphia newspaper as "the most exciting theatrical brawl since the first movie version of *The Spoilers*"—a film made 40 years ago!

"The fight scene is generally the same every night," Patty says. "We have our moves worked out and timed. But the table and chairs seem to have minds of their own, and every once in a while a chair goes off into the audience."

"The face slapping hurts, but if you know somebody doesn't mean it, it doesn't seem to hurt so much. The sting goes away pretty soon. I try to believe up to a certain point that I really am Helen Keller, and fight Annie just the way Helen did. But I also have to keep in mind that I'm Patty Duke and mustn't hurt Miss Bancroft."

Both stars wear hockey-type pads on their knees, shins, hips and elbows—all hidden by their old-fashioned clothing. "But we don't use the old theatrical good-luck wish, 'Break a leg,' backstage in this show. It could come true!"

In a year and a half of playing in *The Miracle Worker*, Patty says she learned a good many things besides the standard deaf hand signals with which Annie and Helen communicate on-stage.

"The four blind girls in the show have taught me a lot," she points out. "I've seen how wonderfully they accept their handicap—how they live a normal a life as possible. They have a wonderful sense of humor, and are always playing tricks on the rest of us. And they find any excuse to have a party backstage. At Easter, for example, we had an egg hunt. All the sighted children were blindfolded, and the blind children led us around backstage to find the eggs."



Poor Bambi just had his tooth pulled"

Many deaf children also see the show, and often come backstage afterward to talk with Patty—either in sign language, or reading lips.

"From them I learn the same thing as I learn from my blind friends," Patty says. "I see each of them as a whole person, regardless of his or her handicap. I've learned to see them as persons, not as 'cases.'"

For Patty, the road that led to all these experiences was pointed out by Ray when she was seven. The Rosses, who specialize in managing child actors (and treat their charges more like their own children than like business clients) had begun working with Ray.

Patty, seeing Ray enjoyed it, asked him to talk to the Rosses about taking her on too. They did, although it took a while before she could get rid of her East Side "dese, dem, dose" accent well enough to get a speaking part.

Her first TV job involved being tossed overboard from the *Andrea Doria* during a re-enactment of the famous sinking. Later she was in such TV specials as "Wuthering Heights" and "Swiss Family Robinson." She best remembered, though, for the part of a troubled orphan in the Helen Hayes special, "One Red Rose for Christmas," which was repeated last December.

Patty also found minor parts in half a dozen films, including a part as the child Kim Novak in *The Goddess*. But *The Miracle Worker*, which will be released by United Artists next winter, is her first starring movie role—just as the play by that name was her first appearance of any kind on Broadway.

What will she do next? First comes *The Isle of Children*, a play scheduled for Broadway next winter. Patty will have the lead role, playing a 7-year-old girl who has an incurable illness and knows it.

After that? "I'd like to do everything!" she says with a wave of her hand. "I've been doing a lot now each year when I've been 12, 13, 14—I'd hope to be doing a lot each year until I'm 92! I do know that I want to be an actress. I want to stick to it—to work hard at my profession."

With all its sacrifices, is "fame" all it's cracked up to be?

"Yes," she says, wrinkling her forehead. "For me it is. I'm enjoying it just as much as anybody possibly could. Oh, there's lots of work to do, but it's what I like to do. It takes some sacrifices, and there isn't time to do some things that other kids like to do—but for me it's worth it. If you want to be in this business, you have to want it with all your heart, and accept the disappointment with the good."

"The blind have taught me a lot"

"But what do I want to do in life? Always the best I can with what I've got, I guess. I feel I'm doing that now."

Mr. Ross, who had been out of the room for most of the interview, heard the latter as he came back.

"You know," he said, "many child actors never make it beyond 17 or 18 years old. That's because they've always got by on cuteness, without learning the basic techniques of acting. That's why with Patty we're always working on this. I drop by every once in a while to see her in the show, and then tell her how I think she's doing."

"Yes," Patty grinned. "And then he uses words like 'laziness,' or 'goofing off,' or 'dogging it.'"

"Whenever she plays a new TV part," Ross went on, "Patty makes up a whole set of friends and family for the character she's playing, and tells me stories about them. Eventually the character is real enough to her that she can play it the way it should be."

We couldn't help asking Patty: "There's a lot of work in your life. What do you do for fun?"

"Oh, I roller skate in the summer, and ice skate in the winter. And swim, of course. Sometimes, early in the morning, I go for a ride with the Rosses. I collect small dolls—and I guess the theater is the rest of my hobby. The theater, and reading."

Any reading she'd especially recommend to other teenagers?

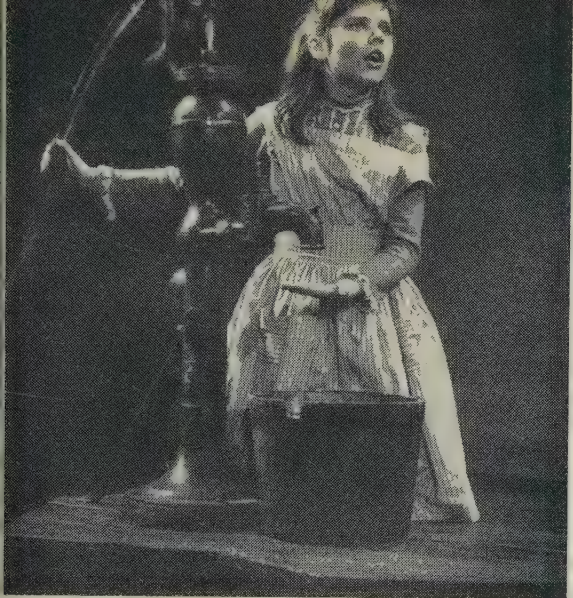
"Well, it's funny, but the books I've enjoyed most have been the ones about Helen Keller. My favorite is one called *Teacher*."

Ross spoke up again. "Patty also gets a kick out of visiting the Lexington School for the Deaf, where she does some skits and then talks with the pupils. The other day a girl came up on the school stage to ask her a question, the way they usually do. But later Patty was tickled to learn that it was the first time this pupil had ever been able to stand up in front of the others and speak."

Then it was time for her to catch a cab for the theater.

We had the answer to our question: Miss Patty Duke offstage was a modest, considerate and completely delightful young lady, fun to know as a friend. Even so, we were caught up just as much as the other 650 people in the theater, an hour later. We sat stunned, throats tight, as a dirty-faced little waif with glassy eyes felt her way out toward the footlights and, with a moan of frustration, tried to tell her mother that her rag doll had no eyes.

—BRUCE HILTON



**Excerpts
from
the play**

ANNIE: . . . she has to learn that everything has its name! That words can be her eyes, to everything in the world outside her, and inside too, what is she without words? With them she can think, have ideas, be reached, there's not a thought or fact in the world that can't be hers. You publish a newspaper, Captain Keller, do I have to tell you what words are? And she has them . . . eighteen nouns and three verbs, they're in her fingers now, I need only time to push one of them into her mind! One, and everything under the sun will follow. . . .

* * *

(. . . the water tumbling half into and half around the pitcher douses Helen's hand. Annie takes over the pump handle to keep water coming, and does automatically what she has done so many times before, spells into Helen's free palm:)

ANNIE: Water. W, a, t, e, r. Water. It has a name—(And now the miracle happens. Helen drops the pitcher . . . She stands transfixed. Annie freezes on the pump handle: there is a change . . . in Helen's face, some light coming into it we have never seen there, some struggle in the depths behind it; and her lips tremble, trying to remember something the muscles around them once knew, till at last it finds its way out, painfully, a baby sound buried under the debris of years of dumbness.)

HELEN: Wah. Wah. (And again, with great effort.) Wah. Wah.



Dr. W. A. Visser 't Hooft,
General Secretary of the
World Council of Churches,
discusses the meaning and
background of the word
"ecumenical" in a chat with

Why so many denominations?



Roderick French,
Secretary of the Youth
Department of the World
Council of Churches. Rod
asks, "What is youth's role in
the world-wide ecumenical
movement?"

ROD FRENCH: Dr. 't Hooft, we hear that the youth of North America are being asked to support a North American *Ecumenical* Youth Assembly to be held this coming August. We are also being asked to pray for the churches of the world as they come together in their third *ecumenical* assembly in New Delhi, India, in November. The uncommon word in these big meetings is "ecumenical." What meaning lies behind this somewhat ugly-sounding English word? Is it the meaning of this word which makes these assemblies different from other large religious gatherings?

VISSER 'T HOOFT: The word "ecumenical" comes from the Greek. It has covered a variety of meanings in the course of history. At first it meant simply "the whole inhabited earth." In modern times it has been used to describe the relations between churches, and our desire for Chris-

an unity. But the man who really gave the term the meaning which it holds today was Archbishop Soderblom of Upsala, Sweden. For him "ecumenical" was the word needed to describe the work of reconciliation between the churches.

It was during World War I that the word "ecumenical" came to mean "witness to the fundamental oneness of Christians despite international strife and division." The witness to this fundamental oneness through the power of the Holy Spirit has become a kind of revival, a movement of renewal running through all the churches.

ROD FRENCH: We have here, then, far more than a new word. We are confronted by a new fact in the life of the churches. How did it get going?

VISSER 'T HOOFT: The ecumenical movement, as it has developed in our time, was born out of a sense of shame, of acute awareness of the difference between what the church of Christ is called to be and what it actually is in fact. The pioneers of the ecumenical movement were men who had had a vision of the place of the church in God's design—men who could not rest till something of that vision was manifested in actual life.

ROD FRENCH: Who are some of these "pioneers," as you call them?

VISSER 'T HOOFT: There are many giant figures in this story. We may start with John R. Mott, a U. S. citizen, who saw the difference between the world-wide evangelistic task and the anarchy of the missionary effects. Mott crossed continents and oceans to teach Christians the "ABC's" of co-operation.

Earlier I mentioned Archbishop Soderblom of Sweden. He was deeply disturbed, during World War I, to discover that the churches were praying and preaching against one another instead of acting together to meet the needs of the world. He worked and struggled until he got the churches to face their common task in relation to social and international problems. Bishop Charles H. Brent, when serving as a missionary bishop for the Episcopal Church in the Philippines, saw the scandal of division. He took the daring initiative to call the churches together to consider the steps they could take to restore unity in faith and order.

ROD FRENCH: I note you are General Secretary of the World Council of Churches. I gather that the World Council of Churches is, in a way, the fruit of the visions and labors of men like these. What is the place of the World Council in this ecumenical movement?

VISSER 'T HOOFT: For one thing, the World Council is a signpost to the Church, to a demonstration of the oneness of the church to the people

of God in this world. The World Council is not the *Una Sancta*, that means it is not the "World Church." It is not *a church*, or *the Church*. The World Council is a *fellowship* of churches, an instrument at the disposal of the churches to be used as a demonstration of the basic unity of the church.

There are many people in the church who want the essential unity of the church to be demonstrated. They want the togetherness of the people of God to be demonstrated as a witness to those outside the church, and to those who have not accepted the Gospel of Christ. As long as the non-Christian is unaware of the unity of the church, we are weakening the Christian witness in the world.

ROD FRENCH: I see the urgency in what you say, but I suspect your life is dedicated to something more than a signpost!

VISSER 'T HOOFT: A signpost is not enough. The World Council exists to say, "Go that way." The nice fellowship we have in the World Council and at ecumenical conferences is not enough. As long as we remain divided at so many points, as long as our witness to the world is spoken with contradictory voices, as long as our churches seem to fight one another, as long as there is no vast sharing of the spiritual life between the churches we must humbly say that the unity we experience is only a signpost which says, "Go in that direction, don't stand still."

Our hope is that the World Council will remain on the march. This is not easy because we are beginning to reach a much more difficult period in the ecumenical movement. There is first an easy period when people make the great discovery of how wonderful it is to get together with people from all parts of the world. But now we have come to the period in the ecumenical movement when we ought to begin to do business about unity when we ought to talk frankly with one another and arrive at certain conclusions. We will keep moving only if our hearts hold the great conviction that the ecumenical movement is not an invention of people, but that behind it there is the will of God for his people in the world.

ROD FRENCH: In your vision, what place do you see for young people and for ecumenical youth work?

VISSER 'T HOOFT: First of all, we need a rebirth of that sense of shame which characterized the attitude of the pioneers in the ecumenical movement. Not the passive shame which does no more than wail over the sin of Christendom, but an active shame which produces holy impatience and makes men's hearts restless until they have made their own specific contribution to the ecumenical renewal of the church.

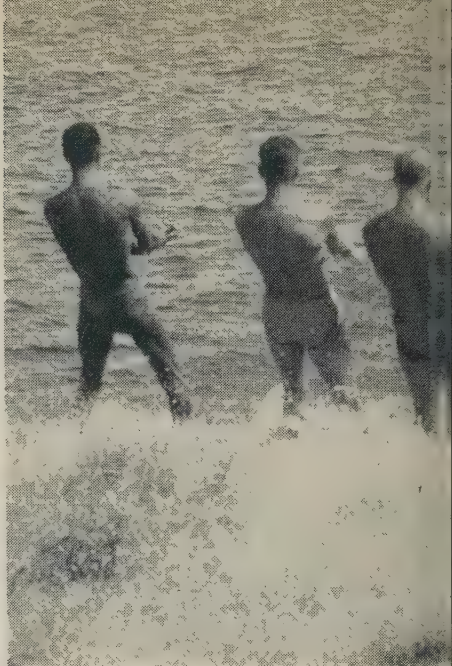
Is it not the task of the church youth work to awaken such a sense of awe among the youth of the churches? That is essentially a positive task. The only way to awaken it is to help young people to discover what the Church of Christ is meant to be: that it is by its very nature the united family of God which demonstrates the power of Jesus Christ to reconcile the nations and the races, which lives in the world as the servant of all, which carries the news of the approaching kingdom to the ends of the earth. Only when the great vision of the *Una Sancta* (the world church) touches the life of the congregations and the parishes, and especially their youth, will the ecumenical situation become truly dynamic. As long as the majority of the faithful ask nothing more than that their local church satisfy their personal needs, there is little or no hope for advance.

ROD FRENCH: Are you saying, then, that our business in youth work is to produce a great host of ecclesiastically angry young men and women?

VISSER 'T HOOFT: No, for anger is unproductive. To see a great vision and to feel deeply the discrepancy between that vision and the actual situation is not to become angry. It is to accept, humbly, the responsibility to work for the manifestation of the church as it is meant to be in the life of the churches as they are. Any anger which we may be inclined to feel appears once we realize the immense privilege of being called to such a task. It is in the context of this kind of thinking that I see the possibilities of the ecumenical assemblies to which you referred at the outset. ▼▼▼

One of the most inclusive gatherings of Christian youth ever planned in North America will take place at Ann Arbor, Mich., August 16-23. More than 2000 young people will take part in the North American Ecumenical Youth Assembly on the campus of the University of Michigan. These youth will represent about 40 communions—pre-eminently Protestant and Orthodox—in Canada and the United States. Included will be delegates to the 1961 session of the Joint Ecumenical Youth Council of the United Church of Christ, which will meet simultaneously with the assembly. Delegates at Ann Arbor will discuss what it means to be "Entrusted with the Message of Reconciliation" in this place and moment in history. NAEYA is one of a series of regional ecumenical youth conferences being held around the world, the first being in Lausanne, Switzerland, August, 1960.

No average boat can pull eight water skiers. It takes horsepower, speed, and skill. Depending on skill of skiers, efficiency of boat, pitch and diameter of propeller, a boat would probably need from 60 to 70 horsepower, plus a top speed range (without skiers) of 35 to 45 m.p.h., if it is to tackle such a task.



put your best foot fo

WHEN Mrs. Jacqueline Kennedy vacationed in Greece last month, she found water-skiing a way to relax. Under the protection of the Greek navy, she made several good runs around the harbor near Athens before falling into the water close to some swimmers. Millions of Americans have long found fun and relaxation in water skiing. The reason? Water skiing can be done by everyone. Unless you completely lack physical coordination, you can ski the first time you try it. Practice first on dry land. Wear a life preserver. Costs can be kept at a minimum if a group gets together on the project. A few words of caution. Good, safe water ski practice requires two in the boat at all



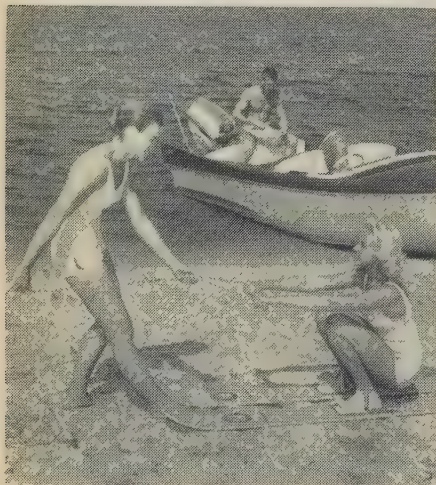
... and go water skiing!

mes. One to watch the motor and the skier, another to keep his
es front for other boats and obstructions. No one should water
i over shallows less than five feet deep. The driver of the boat
ould avoid making sharp turns. When recovering a fallen
ier, the driver should come up at idling speed and make a half
rcle around the skier, so that he drags the line into the skier's
nds without bringing the boat on top of the fallen skier. The
sic techniques of water skiing are starting, turning, crossing
e wake, and stopping. On the following pages, Nancie Rideout,
world water ski jumping champion, shows a beginning skier, ►►►
arol DeVore, the first step in water skiing—how to start off.



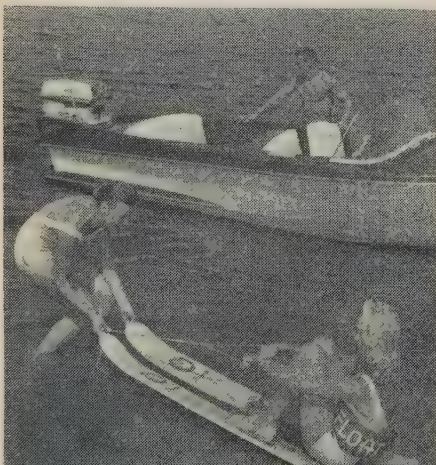
use safe equipment

Nancie shows Carol how the soft rubber binders release your foot in case of a spill. Understanding and using safe equipment will help the beginner in learning how to ski. The length of the ski is not nearly as important as the width.



practice on dry land

Practice while still on dry land. Arms should be kept straight and knees bent. Do not pull on rope but let it pull you. Lean slightly forward as if you were getting up out of a chair.



ready for take-off

When ready for take-off, the student is cautioned—rope between skis—arms straight and around knees with body as close to legs as possible—ski tips above water. Relax and let the motor do the work. Start should be in water about waist deep. (This picture for illustration only of body position in the water.) Do wear ski belt or life preserver.

s boat starts

As the boat starts off, the student leans slightly forward while in sitting position and as skis begin to plane the student slowly stands up. Weight should be evenly divided on both skis.



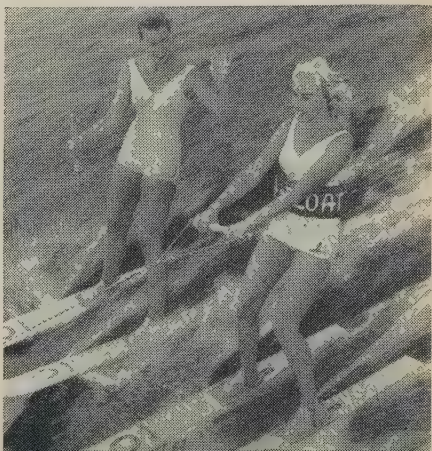
relax, enjoy yourself

With a gentle assist as they skim over the water, Nancie steadies Carol and cautions her to keep arms straight, knees bent, and then to relax and enjoy herself. Keeping knees bent at slow speeds cushions against slight shock of waves and wake of boat.



ow for fancy stuff

Once Carol has learned how to start, the other basic techniques of water skiing are turning, crossing the wake, and stopping. From there, it's on her own to add tricks and heat to her summer fun.



FILMS in focus

IS IT wrong for a film to show a minister or missionary in an unfavorable light? Or should a movie always picture them without error? Does the church have a right to tell Hollywood how to portray its clergy?

Ever since movies began, ministers and missionaries have had central roles in many screenplays. The list from the last decade includes *Elmer Gantry*, *Inn of the Sixth Happiness*, *Man Afraid*, *The Leather Saint*, *Walt the Proud Land*, *Night of the Hunter*, *Pillars of the Sky*, *A Man Called Peter*, *Journey into Light*, and *I'd Climb the Highest Mountain*, in addition to the numerous Roman Catholic accounts.

Some of these films were highly inspirational; others were not. Some were surprisingly incisive; others were not. Some were strictly sensational. Those films that more than scratched the spiritual surface often won some non-church acclaim, but barely raised a stir among the church's public voice. (The notable exception: *A Man Called Peter* which for all of its shortcomings still left a positive impression of a Protestant preacher with most viewers.)

No, the church's voice spoke out only when *Elmer Gantry* lit up the sky or Ingrid Bergman took the semi-fictionalized role of an out-of-the-ordinary missionary.

Can any dramatic piece present an honest portrayal of a parson or fraternal worker without including—carefully, of course—at least a few of the doubts, fears, and other imperfections common to every human being? In truth, is it possible that the transforming power of God's redeeming love among men can be communicated *only* when set in the context of contemporary conflict and day-to-day life as it is actually lived?

Two current motion pictures relate to this debate.

The Hoodlum Priest (United Artists)

Produced by Don Murray and Walter Wood, directed by Irvin Hershner, featuring Don Murray, Larry Gates, Keir Dullea, Cindi Wood.

During its production *Hoodlum Priest* was anticipated as a "B" picture by United Artists. When UA executives saw the finished product, however, they were so impressed by Don Murray's total effort (co-producer, writer,



r) that the film was shifted into "A" status. In other words, it was considered worthy of top promotion and handling.

The up-grading is well deserved. Essentially the true story of Father Charles Dismas Clark who shaped his unique St. Louis "parish" primarily of parolees and former convicts, the rather simple scenario comes to life in the original settings. Compelling and uncompromising in basic black-and-white photography, the film features mostly unknown actors who nonetheless lose their identities in the realities of their parts.

The dramatic vehicle for Clark's labor of love revolves around a frightened young fellow who, despite an abundance of personal attention and support "at the last minute," cannot keep from courting criminal endeavor. The lad's tragedy lies not as much in his ultimate execution for panic-stricken murder as in the subtle ways society starved him while he was a child and adolescent.

Blunt yet broad-minded, unorthodox but highly devout, the persistent priest refuses to be defeated in his often lonely fight for such forgotten persons. And what might have been a syrupy salute to a colorful crusader comes off instead as a biting, tight, and gripping saga.

A balanced view should not ignore the overdrawn role of a lecherous reporter who tries to drown Clark in vindictive ink and innuendoes. Also, the improbable love story sketched between the doomed youth and a wine-debutante weakens what otherwise is a highly believable and down-to-earth drama.

Prime credit for this general excellence must go to Don Murray who

selected the story, then shaped and guided the picture's point of view. A Church of the Brethren layman, Murray has manifested more than a little feeling for human values and religious truths during his acting career and personal life.

His concept of the clergyman's characterization merits our concluding attention. Father Clark in the film probably corresponds quite closely to his model in the flesh. No aura of holier-than-thou, innocent perfection, or ever-smiling naivete surrounds Murray's interpretation. Rather, we see a tremendously simple (or simply tremendous) man with an all-consuming mission march straight into our conscious, though awkward, unsophisticated, and crude by many of society's standards.

Yet we respond to and accept him as a *real* person, living through real experiences, facing real crises, making real decisions, sharing a real God. Stripped of the superficiality unfortunately sprayed on many men of God by the stereotype makers, Clark stands as a human being with average gifts who invests his gifts as if they were unlimited. Perhaps the way we see him, they are.

The Sin of Rachel Cade (Warner Bros.)

Produced by Henry Blanke, directed by Gordon Douglas, featuring Angie Dickinson, Peter Finch, Roger Moore, Erol John, Juano Hernandez.

Even before this film premiered, various of the church's spokesmen feared for the worst. After all, what but misfortune could come in a movie made from a novel in which a missionary let her romantic emotions lead to pre-marital pregnancy.

Life would be easier, no doubt, if by our initial leap of faith we could leave all temptations behind. Jesus knew how unrealistic this conjecture was and, knowing God's nature when sincere repentance followed human sin, proclaimed in life and death the reality of our Father's unlimited forgiveness. No matter how far we stray, our Father forgives the repentant sinner. Such an act of love does not approve of the sinful deed but forgives the sinner.

For some strange reason, this essence of the gospel would be banned from the screen by some folk whenever the erring character in the script wears a clerical collar or a cross. Apparently, the public and private images of those who minister in God's name are so fragile that they must not be touched by any disruptive force. As your writer saw it, any such frightened anticipation missed the major point of Rachel's case.

Her story unfolds with overall dignity and good taste, and manages to say a thing or two about what real forgiveness is meant to be. In brief, the

reenplay traces her arrival prior to World War II at an isolated Belgian ngo medical mission. Except for the sympathetic though agnostic governor of the area and two dependable but superstitious native aides, she is surrounded by hostile followers of primitive spirit worship and the barriers of their many beliefs.

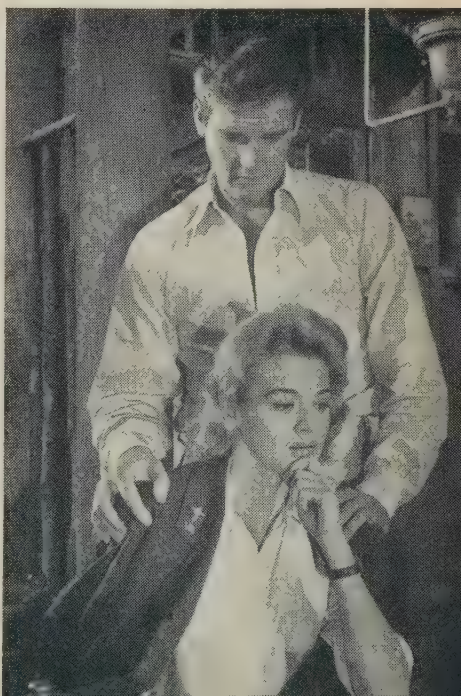
Through her skill and devotion, she gradually wins a small place in their world. And when a military plane crashes nearby and the lone survivor turns out to be a young American doctor, Rachel sees a dream of an adequately staffed clinic. As his injuries mend, he cannot at all see Africa in the future but as for Rachel, she does belong in his life. Working side by side day after day as he assists her during his recuperation, they soon fall in love.

Riddled by guilt when she gives birth to their child, Rachel assumes all meaning of her mission's message has been erased completely for those whom she sought to serve. But in simple compassion for one they have learned to love, they amaze and reinforce her with lingering affection and a lack of accusation.

Sensing something of God's love in the pure understanding and sympathy of these simple people, she chooses to remain among them rather than return with the child's father (whom she still loves) to a comfortable practice in America. Having experienced an all too real confrontation with sin, she has received on her knees that which she always promised God would grant to everyone else.

The indelible impact of her total witness finally is expressed best by the dying words of the tradition-steeped tribal priest. Because of Rachel Cade, he declares, he dies somewhere between his god and his men. So it is that *one* Christian meets *one* kind of crisis with *one* kind of witness. And so it is, may be, that our Father's undying grace brought a bit closer to man's mentality as a follower falters momentarily only to walk more straightly in God's increasing support.

—DON KLIPHARDT



Milwaukee's Messmer High School students designed this balloon to carry instruments to 28,000 feet. Bad weather and FAA approval delayed launching. And then . . . Pfft! . . . the descent device worked too early and punched a hole in balloon on ground.



youthⁱⁿ the NEWS

Schools urged to teach "place of religion" in history

The study of religion in our history and way of life should be included in the public school curriculum, the Maryland Council of Churches declared in a statement issued recently. The council's study was prompted when a professed atheist withdrew her 15-year-old son from high school and filed suit against the school board to stop Bible reading and Lord's Prayer recitation.

Supporting the practice, Superior Court Judge J. G. Prendergast dismissed the suit and delivered a scorching opinion of opponents of religion, saying: "Just how the religious liberty of a person who has no religion can be endangered is by no means clear."

In its statement, the council said it appreciated the judge's ruling but said there is a more profound ques-

tion: "What is the proper role of the schools in examining the contributions of religion in our cultural heritage?" Statement said, "The harm which might result from an occasional inadvertent bias in teaching concerning the place of religion in our affairs is trivial compared with the harm which would be suffered if the schools should be pushed to a position of utterly ignoring religion, or of aggressive secularism."

"Give us harder work," Vanderbilt students say

Students at Vanderbilt University (Nashville, Tenn.) want more work—or so their leaders say. A committee of top students named to study all phases of campus life numbered among its recommendations that (1) students be required to write more papers and take more tests and (2) some courses be made "more demanding."

German youth donate day's pay to aid others

Members of all Protestant youth groups in West Germany have been asked to donate one day's pay to aid young people suffering as a result of Germany's division following World War II. The fund campaign, sponsored by the Working Committee of Evangelical Youth in (West) Germany, marks the eighth anniversary of the abortive uprising of East German workers against the Communist regime on June 17, 1953. The money will be used to finance the construction of a youth center at the refugee camp at Hamburg-Finkenwerder, which accommodates about 1,000 fugitives from East Germany. Last year's drive supported a similar project in Wuertemberg.

Asks nation to take new look at leisure

Are we wasting or using wisely our increasing leisure time in this country? What is the Christian approach to leisure? In a talk to Minnesota Congregationalists, Dr. Truman Douglass, executive vice-president of the Board of Home Missions (Congregational), noted that the five-day week was almost universal and that about 15 per cent of total consumer expenditures were going to leisure activities.

The problem of how we spend our leisure, Dr. Douglass said, "is one of values, of purposes, of meanings, a calm in which the church has a

message and truth to communicate. The difficulty is to connect this truth with the circumstances of man's daily life."

Peace Corps selects group for first mission

The first group of Peace Corps trainees has been selected and started training to prepare for possible service in a surveying and engineering project to be undertaken by the corps in Tanganyika and a farm and village project in Columbia in which CARE, Inc., is cooperating. In Tanganyika corpsmen will survey farm-to-market roads and assist in road construction and geological mapping. Dr. Nicholas Hobbs, director of selection for the Peace Corps, said those chosen are believed to have "the ability, background, technical skills and motivation which will be required for effective performance in the Tanganyika Peace Corps assignment."

Camping helps teens forget hectic pace

About one out of every five teenagers plans to go away to camp this summer, and—except for the dishwashing, bugs, strict rules, and other minor distractions—the great majority are eagerly looking forward to the experience. Gilbert Youth Researchers say a Texas gal sums it up: "I find camp a welcome change from the pressures and hectic pace of school."

Bratford . . .



"He has nothing to fear but fear itself."

Young Pillars . . .



Copyright 1961. Gospel Trumpet Co.

"Somehow, singing camp songs around an electric barbecue never seems to do much for me!"

May we quote you?

... who slings mud generally
... es ground.—*Adlai Stevenson*

... ere are only two kinds of
... ople in the modern world who
... ow what they are after. One,
... ite frankly, is the Communist.
... e other, equally frankly, is the
... avinced Christian. . . . The
... t of the world are amiable
... nentities.—*Dr. Geoffrey Fisher*

... you can't make other people
... igh at your jokes, laugh at
... ists instead. Not everybody is
... natural comic, but everybody
... be a good audience; and
... it's even a bigger social asset.
—*Jack Benny*

... ave learned silence from the
... kative, toleration from the in-
... erant, and kindness from the
... kind.—*Kahlil Gibran*

... s easier to love humanity as a
... ole than to love one's neigh-
... r.—*Eric Hoffer*

... are so busy planning for the
... ture that, when the future
... ches up with us and becomes
... present, we cannot enjoy it
... ause we are again busy plan-
... g for you know what.

—*Dr. Jack Weinberg*

... at can possibly be more im-
... portant than the study of how
... n's minds work? Everything
... ch happens today is the re-
... of men's minds. But how
... ny people are taking the
... ble to consider the minds of,
... Khrushchev or Kennedy, or
... psychological reasons for
... ism, Communism, or anti-
... ish trends?—*Dr. Carl Jung*

COVER



STORY

No words spoken. Only feelings expressed. Yet to be the center of attention continually for several hours on a Broadway stage every night for two full seasons takes tremendous talent. And Patty Duke, 14, has that skill and sensitivity. And now, after starring two years on Broadway, she is looking forward to speaking on stage for the first time. In her new play, "Isle of Children," Patty will be on stage three quarters of the time and speak many lines. "I really don't know what it's like to talk on stage," said Patty. "It'll be fun to see."

CREDITS FOR THIS ISSUE:

PHOTOS: 1, 4 through 8, Edward Wallowitch; 2-3, 11, courtesy of producers of *The Miracle Worker*; 12, World Council of Churches; 16 through 19, Courtesy Cypress Gardens; 21, United Artists; 23, Warner Bros.; 24, United Press International; 28, Burk Uzzle from Black Star.

ARTISTS: 26, Murray McKeehan; 26, Charles Schulz, Copyright 1961, Gospel Trumpet Co.

AUTHORS: Bruce Hilton, editor of *Friends*, magazine for junior highs of the Evangelical United Brethren Church, Dayton, Ohio; excerpts from *The Miracle Worker* quoted by permission (*The Miracle Worker*, copyright 1956, 1957, by William Gibson; Copyright 1959, 1960, by Tamarack Productions, Ltd., and George S. Klein and Leo Garel as trustees under three separate deeds of trust.); Don Kliphardt, director of audio-visual research and utilization, Division of Christian Education, National Council of Churches, and movie columnist for several church-related teen magazines, including *YOUTH* magazine; "Are You Trying Too Hard to Be Popular?" is reprinted by permission from *Hi-Way*, magazine for teens of the United Presbyterian Church, U.S.A.; prayer reprinted by permission from *Time to Pray*, by Elmer N. Witt, Concordia Publishing House.



are
>you<
trying
too hard
to
be popular?

THOUGHT the world had come to an end when at 16 I found out that I hadn't been invited to a certain party. What was wrong? What had I done? I was in disgrace!

The girl who gave it wasn't a good friend. But I thought I was invited to every party, being the most popular boy in class, as worth more than all the A's in the grade book.

As a psychiatrist, I see a lot of young people today who have the same outlook: popularity is success, and it's worth almost any price.

The sad part is, the price they pay usually makes their popularity short-lived. They end up without the respect of others. >>>

Do you try to cover up shyness? Don't!

I was having a dinner at a quiet restaurant when some high school students burst in. They laughed when the headwaiter objected to their clothes, guffawed loudly, danced frenetically to the staid string quartet. One girl tried out-talking and out-laughing the others, ruffled each boy's hair and wrapped an arm around his neck.

A dark-haired girl in the group caught my eye. She was animated but not abandoned, amused but not fractured; she refused to join in the horseplay and tried to quiet the others. Seeing me watching her, she smiled apologetically. Without knowing her, without hearing her voice, I found her reserve charming. So I'm sure, did the boys in the party, although they were momentarily distracted.

Many young people have a misguided notion that reserve is a block to popularity. You can't be one of the gang, they say, unless you cast aside your reserve and let go.

Hogwash! A lack of good manners or good taste does not make anybody pleasant to be around. The name dropper, the fast talker who takes over every conversation, may make an impression—but it's seldom favorable.

The person who is never, at any time, self-conscious is not poised, but void of imagination.

The girl who never blushes is not sophisticated. She's simply not very feminine.

Nine out of ten young men tell me that if there's anything they can't stand it's a girl who attracts attention with raucous or coarse language, or gets affectionate in public.

Some girls slacken the reins because they think boys don't like shy girls and prudes. Prudes, perhaps. But what in common does the modest girl have with these? If she doesn't wear bikinis or neck in the subway, it isn't because she's old-fashioned or a poor sport. She has self-assurance and doesn't need to buy attention. She doesn't laugh at a vulgar joke—she knows it will only lead to a dozen more.

A common misconception was expressed by a patient of mine—a girl who at the age of 18 decided she'd be more popular if she threw over her moral code. One interlude followed another, each more disillusioning than the last. Why did she continue?

because a few girls told her that inhibitions and frustrations could make her neurotic. By this reasoning she would have been very well adjusted. Quite the opposite. She was filled with anxiety, insecurity, guilt.

Reserve, or call it modesty, is something every person must earn. A baby enters the world without a shred of clothing or restraint. Drooling, self-centered, he has no brake on his emotions. It's up to his parents to teach restraint.

Some people never learn it: showoffs who parade bulging curves, muscles, bank accounts, or knowledge. It is good—in fact, necessary—to have a high regard for oneself. But the high regard of others can best be won by earning it.

Some intelligent teenagers with a normal home life and no exaggerated popularity complex cast aside restraint, because emotionally they're infants.

The mature person is at home with just about anybody, and makes others feel at home too. He can talk sports with the sports-minded, some history with the history enthusiast, and knows enough jazz and classical music to be an enthusiastic listener. He makes a point to read widely—especially newspapers. He tries to understand the interests of others.

We psychiatrists get patients who, throughout their lives, insist that the most important thing is to be liked. One patient, with his business and marriage nearly ruined, came to me in despair. A few years before, he'd been voted "most popular in his class" and "most likely to succeed."

"But I have more friends in my town than *anyone*," he kept repeating. "Yet people go to someone else to buy insurance."

He sounded like Willy Loman in *Death of a Salesman*, who dramatizes for all time the heart-break of depending too much on popularity.

The person whose friends will be as secure ten years from now as today is the one who doesn't demand attention with flamboyancy, but wins it by his sincere interest in the other fellow. He's glad to have other people take the spotlight at a party but can step in when things need a lift. People like him for his occasional sign of shyness. They even like his blushes. Older people respect him for his sincerity—they listen to him because he has something to say. They like his decency, thoughtfulness, good manners, and they respect that reserve which heightens it all.

—DR. RICHARD H. HOFFMANN, M.D., WITH WILLIAM COLE

At another time she (Helen Keller) asked, "What is a soul?"

"No one knows," I replied; "but we know it is not the body, and it is that part of us which thinks and loves and hopes. . . . (and) is invisible." . . .

"But if I write what my soul thinks," she said, "then it will be visible, and the words will be its body."

—ANNIE SULLIVAN, 1891